

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME I

NEW YORK, DECEMBER, 1906

NUMBER 13

## THE BULLETIN CLOSES ITS FIRST VOLUME

WITH this number of the Bulletin its first volume is complete. Its publication began more than a year ago.

Its second volume will be made to begin with the next calendar year.

Commencing as a quarterly, it was almost immediately enlarged to a bi-monthly and later to a monthly. This enlargement was a natural evolution from its original



THE SACRIFICE AT LYSTRA (?) DRAWING BY JACOB JORDAENS

plan. It was intended to be a means of communication between the officers and staff of the Museum and its members. There was more to communicate than had originally been expected, and more frequent communication was desirable.

The Bulletin has kept within its self-imposed humble sphere. It has resisted all temptations to adorn itself with a cover, or to increase its length. It has sought to present itself in simple, tasteful typography, as becomes the organ of a museum of art. It has declined to receive advertisements. It proposes to continue to give the Museum news and happenings every month in such condensed form that fifteen minutes will be enough for every member to keep himself informed.

It regrets a little that it has not heard more frequently from members of the Museum. Its columns are quite as open to communications from its members to its officers as to communications from its officers to its members.

It may be of interest to the membership to know that since the publication of the Bulletin (not because of it, for the Bulletin makes no claims), the membership of the Museum has increased to the following extent:

- 8 New Fellows in Perpetuity.
- 15 New Fellows for Life.
- 69 New Fellowship Members.
- 217 New Sustaining Members.
- 528 New Annual Members.

During the same period the gifts to the Museum have never been larger. 89 persons have been generous to its collections, and 76 persons to its library.

### THE COLLECTION OF DRAWINGS

THE drawings given to the Museum by Mr. Cornelius Vanderbilt in 1880 formed the beginning of a collection which it is to be hoped will rapidly grow to more important dimensions, since there is nothing which promotes a genuine understanding of the artistic impulse more than a study of original drawings.

Among those which the Museum has recently acquired, we reproduce two. The first of these is a pen drawing by Rembrandt, illustrating a subject in his favorite reading, the Book of Tobit. It represents the moment when Tobias is preserved from

the enmity of Asmodeus on his marriage with Sara. The situation is given in Chap. VI., vv. 16, 17.

In our drawing the devil Asmodeus is seen disappearing in the smoke of the burned fish liver, while Tobias and Sara pray to be delivered from him. The drawing is an example of Rembrandt's supreme power of rendering the essentials of his idea with an economy of means which no artist has ever surpassed. Here, line is used not merely to outline the forms: it becomes symbolic of chiaroscuro, atmosphere and color. There is too here a singular grace and sweetness in the line not always to be found in Rembrandt's short-hand indications of ideas.

The other drawing which we reproduce is by Jacob Jordaens. Like many of his drawings, it is carried out more fully than was usual at this period, for it is solidly colored in *gouache* and might almost be regarded as a picture. The subject is not entirely clear. It may be the Sacrifice at Lystra, in which case the drawing must have been cut down on the right hand side and the figure of one of the Apostles is thereby wanting. The drawing is characteristic of Jordaens's broad and summary handling. With much that reminds one of Rubens, he nevertheless reveals himself as of a coarser, simpler, and less sophisticated talent.

The other drawings acquired by the Museum are:

#### ITALIAN SCHOOLS

Early Bolognese School,	Man seated.
Aspertini, Amico,	Man seated.
Ferrarese School,	Raising of Lazarus.
Artist unknown,	Cupids.
Solario, Andrea da	Head of Christ.
Parmigiano,	Head of girl, and head of man in reverse.
Artist unknown,	Head of Man.
School of Raphael,	A bull.
School of Raphael,	Pietà.
Primaticcio, Francesco,	St. Michael.
Carracci, Annibale,	Venus and Cupid.

#### FLEMISH SCHOOL

Brueghel, Peter,	Village.
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#### DUTCH SCHOOL

Artist unknown,	River scene, boats & houses.
Rembrandt (?)	Biblical scene.
Goyen, Jan van,	Landscape.
Ostade, Adriaen van,	Interior.
Artist unknown,	Landscape.



TOBIAS AND SARA, DRAWING BY REMBRANDT

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Van Miln?	Man drinking.
Lafargue, P. C.,	Street Scene.
Victoors, Jan,	Two figures and dog.
Cappelle, Jan van der,	Sea fight.
Troost, Cornelis.	Comedy scene.
Rontgens,	River scene,

## FRENCH SCHOOL

Callot, Jacques,	Women spinning.
Watteau, Antoine	Study of theatrical costumes.
" "	Sheet of studies, hands and feet.
Artist unknown,	Bacchanal.

## ENGLISH SCHOOL

Rowlandson, Samuel,	Farmyard with horses.
Cozens, Alexander,	Fallen tree.
Wilson, Richard,	House of Pompey at Albano.
Joleu, Girtui,	A castle on a hill.
Turner, J. M. W.,	Classical landscape.
" "	Copy of engraving by Piranesi
Cotman, J. S.,	Farm buildings by a pond.
Cotman, J. S.,	A Castle.

## ARCHITECTURAL FRAGMENTS FROM THE FORUM OF TRAJAN

FIVE architectural fragments, presented to the Museum by Mr. J. Pierpont Morgan, have been added to the classical department. They come from the Forum of Trajan, built by the Emperor Trajan, A. D. 112-114. This Forum, the building of which had necessitated the entire removal of a large rock uniting the Capitoline and Quirinal hills, consisted of three parts, each of great size: the Forum Proper, the Basilica Ulpia (which also included two libraries) and the Temple of Trajan. It is from the Basilica Ulpia that the fragments are supposed to have come. This hall, 89 metres long and 54 metres wide, was surrounded by a double row of columns and was probably two or three stories high. The excavated part of the Forum shows the foundations of four rows of columns belonging to the Basilica. The different friezes, cornices, and other decorated parts of this enormous building must have shown great variety of design, and it is difficult now to establish from what part of the Basilica—if to the Basilica they really belong—the fragments came. Of the five pieces, two are parts of cornices, two belonged to friezes, and one is an ornamented block of archi-

trave, probably from a colonnade. They give us a good idea of the ornaments used in Roman architecture. The designs are neither so perfectly executed nor so graceful as their Greek prototypes. But the rich effect produced by the combination of so many different mouldings is characteristic of the taste of Imperial times.

G. R.

## REMBRANDT'S SYBIL

REMBRANDT'S Sybil, kindly loaned by Mr. Theodore Davis, affords an admirable exposition of Rembrandt's unique position in the Dutch School. Its present position in Gallery 24 brings out, indeed, in a remarkable way the relation both of Rembrandt to other masters of the school, such as Hals, Maes and Mireveldt, and the relation of Rembrandt's later to his earlier manner. In the portrait of a man which hangs to the right much of Rembrandt's earlier style is apparent. Here the composition is built upon a well-defined silhouette. In the Sybil the silhouette has disappeared, the values have become entirely plastic, the design is concentrated and the main lines reënter the composition in a way that shows Rembrandt's increased power of synthetic construction.

The picture is intended to convey the idea of an effect of a sudden gleam of sunlight entering the room and falling upon the girl's head and shoulders, but the effect is not insisted upon with any literalness of observation. Rembrandt had, indeed, by the time he painted this picture outlived his interest in the minor curiosities of naturalism, as also in any meticulous elaboration of the quality of his paint. He had cast off in the long course of his self education one impediment after another, and had arrived at an immediate sense of the significant in appearances, a sense perhaps more profound than that of any other European artist.

How deep and penetrating that sense was both for the creation of character and for investing it with the appropriate mood this painting discovers.

For his Sybil is a Dutch girl like any other, scarcely less banal and commonplace than Hals's lady, proud of her vulgar finery, or than Maes's respectable and prosaic housewife, but yet she becomes as Rembrandt sees her a veritable Sybil. To us

she would have been entirely ordinary, but Rembrandt has seen and by the mystery of his chiaroscuro has expressed what Leonardo da Vinci might have given in some purely ideal creation, the mystery that is in every personality, if only it is seen under the revealing light of imaginative sympathy. It was his power to exercise this that grew with Rembrandt through all the years of his failure and disaster, and that made him, who began as the cleverest, end by being the profoundest interpreter of humanity.

R. E. F.

### MEDALS AND PLAQUES

HOW many of the visitors to the Metropolitan Museum of Art are aware of the significance of the valuable collection of medals and plaques exhibited in one of the upper galleries? The general lack of appreciation of the value of medals as a means of artistic expression is due, perhaps, to the miniature size of these objects of art, perhaps to the popular belief that a medal has for its mission only the commemoration of some historic event or the honoring of some individual. A closer acquaintance with the art of the medallist, as represented by the examples in the Museum, will show that artists of highest merits have adopted this particular branch as a means of expression capable of conveying their sentiments.

The medal differs from any other form of sculpture in low-relief in that it must be independent of its surroundings, it must be complete in itself. Standing between sculpture and painting, it may possess all the qualities of a work of art in any of these other media: in miniature conveying a story, suggesting form, color, distance, and space, thus permitting us to enjoy, compressed in its two or three square inches, a result which, expressed in a work of sculpture or a painter's canvas, requires very much more room.

The Greeks, ever sensitive to the beautiful in all its forms, took pains to exhibit in their coinage the best expression of their art. The Romans too were heedful of the artistic in their coins, and they found a new use for the metal disc apart from its use as currency, striking or casting the effigies of their heroes in medal form for use as passes to the theatres or games.

The Italians, closely followed by the Germans and the French, early in the fifteenth century, struck souvenir medals to commemorate events of common interest, and to be given out at festivals. Princes and rich men of the Renaissance, as well as rulers of the State, had their portraits placed on the obverse of medals, with their coat of arms on the reverse, thus commemorating their names to future generations. Most of these Italian medals were of large size, and cast by the ordinary process of bronze casting. Later, through the invention of a screw press which facilitated the striking of large medals, the art gained in popularity, especially in the eighteenth century, when Napoleon alone had more than a thousand medals struck to commemorate the events of his life. Many of these examples are now in the Museum.

In 1768 Maria Theresa of Austria opened a school for the education of medallists, and in 1803, a school was instituted by the government in Paris. The Paris Mint now strikes medals from almost all the dies in her cabinets, and even buys from artists new models, independent of the subject, and strikes medals or plaques from them to sell at cost as a means of education to the general public.

Of the many ancient medallists who have left to us the results of their beautiful thoughts in these imperishable materials, some, unfortunately, were too modest to imprint their names upon them, and are therefore unknown to us by name. It would, however, take much space to enumerate those we do know. Mr. L. Forrer of London has been happily inspired to write a biographical dictionary of medallists and die-cutters of all periods and lands, which is now in process of publication, running into several volumes. Those who attained the highest expression of art in the Italian Renaissance medal were Vittore Pisano, called Pisanillo, Antonio del Pollajuolo, Pasti Marescotto, etc.

The so-called modern Renaissance of the medallic art had birth in France about fifty years ago. Those most active therein have been David Chaplain, Oscar Roty, Alexandre Charpentier of Paris, and Anton Sharff of Vienna. They, with the help of the administration of their respective Mints, have attained so high a standard in the medallic art, that we now are able to enjoy perspective in the medal more



than in any preceding period. With them the medal assumed a wider scope even than it had known before, in that it is not only made to commemorate an

event, or memorialize a person, but is made also the means of the artistic expression of the thought and fancy of the artist.

VICTOR D. BRENNER.



PLAQUE, BY CHARPENTIER

## PRINCIPAL ACCESSIONS

**PAINTINGS.**—A Madonna and Child attributed to Pisanello has been presented by Baron Lazzaroni. The attribution is scarcely one that can be maintained, though the painting has something of the character of North Italian art at the time when Pisanello's influence predominated, from 1420-1450. In color it reminds one of his follower, Stefano da Zevio, but the forms are less dainty and the conception more commonplace than his. Probably it is an example of the early Milanese school, but the curious halo rather heavily embossed in green makes it seem possible that the work is not purely Italian. It remains for the present an interesting problem, and a charming expression of the feeling of that period when the late Gothic style was already passing into the early Renaissance.

**MADONNA, BY PESELLINO.**—Through the generosity of Mr. G. Brauer, the Museum has acquired an example of Pesellino's work. It is a Madonna and Child enthroned between Saint John the

Baptist and St. John the Evangelist. Francesco Pesellino is an artist who, dying young, never obtained even in his own time a full recognition of his great genius, and until the efforts of modern criticism rescued him from oblivion his work passed under other names, usually that of Fra Filippo Lippi, whom he assisted; and even now the pictures by him still pass current under the name of the better known master. In reality his character is quite distinct. He had less lyric feeling than Lippi but more force. His draughtmanship was more strenuous and less fluent. Indeed he shows more strongly than Lippi the influence of the greatest genius of the time, Masaccio. One certainly thinks of Masaccio before the present work, for the massiveness of the contour, the gravity and dignity of the Madonna's face, and the singular intensity of feeling it expresses are all in Masaccio's spirit. Later on, when, under Lippi's influence, Pesellino became more delicate and more charming, he would scarcely have risen to the austere nobility of this conception.

PARADISE, BY GIOVANNI DI PAOLO.—The representation of primitive paintings in our galleries has been notably increased by the recent acquisition of a small picture by Giovanni di Paolo, representing blessed souls received by angels in Paradise. It is true that the Museum already possesses a work by this artist, the *Two Saints*, (No. 43. Gall. II.), but Giovanni di Paolo's powers as an artist are better seen upon a small scale. He had not, indeed, the power to co-ordinate large units of design, but in small pictures his fantastic and poetical invention, his rare feeling for natural forms of wild flowers and animals, (a singular trait in an artist of the Siennese School), the gay purity of his color and the naïveté of his sentiment make him one of the most purely delightful artists of the fifteenth century. In all these respects the picture of *Paradise* which belonged until recently to the Palmieri Nuti family, must count among the most distinct of Giovanni's creations. It is similar in conception to another picture by the same artist in the Gallery at Siena, but our example is even more beautiful in the wealth of delicate observation of flowers and animals which it displays. The idea in both of these pictures is doubtless derived from Fra Angelico's *Paradise* in the great picture of the *Last Judgment* in the Accademia at Florence. That Giovanni di Paolo actually visited Florence is known from some miniatures by him in Mr. Yates Thomson's collection in which the Duomo at Florence is represented with Brunelleschi's dome still incomplete. (v. *Burlington Magazine*, Vol. V., p. 312.)

Our picture is not quite complete, having at some period been cut on the right hand side where an angel is taking one of the elect by the hand towards the gate of Heaven. From this, rays of gold proceed, but the gate itself is not visible. Giovanni di Paolo's composition is, however, so little dependent upon any general idea of unity that the loss would scarcely be perceptible to a casual observer.

Giovanni di Paolo's genius was altogether of a simpler, less elevated order than Fra Angelico's, and he consequently treats his theme in a more matter-of-fact manner. With him the elect are represented as fashionable youths and maidens of the day, walking about upon a Tuscan hillside amid a profusion of wild violets and lilies,

among which rabbits crouch and hide. It is certainly one of the most genial, if one of the slighter efforts of Siennese art, and in purity and gaiety of color can scarcely be surpassed. The picture was shown in the Exhibition of Siennese Art at Siena in 1904. R. E. F.

GARGOYLES.—As illustrative of the Gothic feeling in architecture there is no more expressive feature than the gargoyle or decorative water-spout, named from the gurgling sound in the throat of the ungainly creature whose head or whole body served as a vent for rain-water. Water-spouts projecting from the eaves of a building, for the purpose of directing the rain-water away from the wall, were known in classic times, but apparently lost during the Romanesque period, when water was allowed to pour down from the roofs upon the heads of passers-by without let or hindrance. During the middle ages, when great and complicated cathedrals were building, the gargoyle was revived. In the hands of sculptors of the Gothic period it assumed strange, grotesque shapes, reflecting as it were some of the dark and terrible beliefs of the time in demons, half-animal, half human, forever hovering about ready to assault the unwary soul. Pious monks had illuminated their missals and hour-books with borders containing such gruesome conceptions. Architects, seizing upon the strong lines and vital intensity of these impossible animals, used them to accentuate the lines of their buildings, while also performing the useful function of water-spouts. Silhouetted against the sky, much of the vigor of Gothic buildings is concentrated in these beasts about to spring, birds ready to swoop down, or hideous heads grinning in ugly-humorous grotesqueness. While we enjoy the general effect produced by the great number of gargoyles employed in such a cathedral as *Nôtre Dame de Paris*, we are, when viewing them in place, always at the disadvantage of distance and elevation. By means of a recent purchase visitors to the Museum may examine closely four excellent specimens of gargoyles of the Gothic period in France.

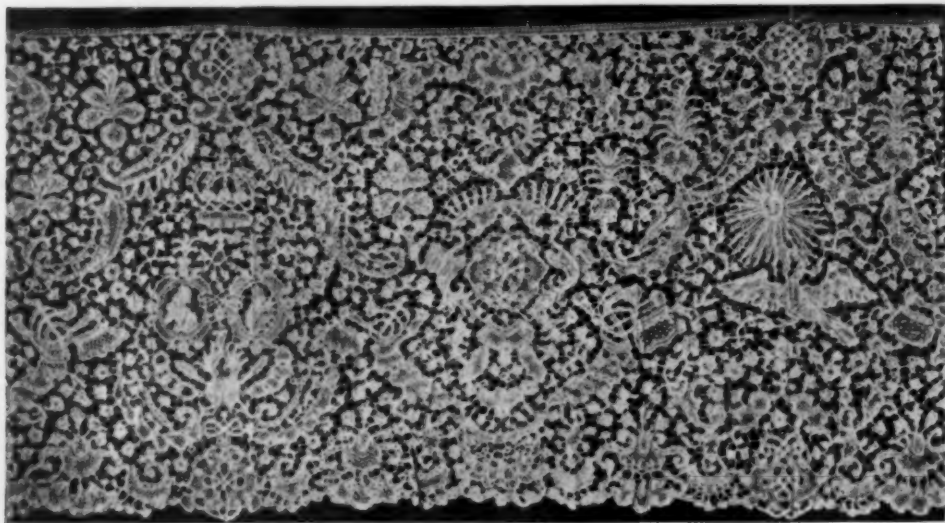
Two of these are in the form of lions, rather long, slim lions, one being five feet four inches high, and the other six feet

two inches. Along their spines run troughs which doubtless received water from the gutter of some flying buttress, and poured it out through the patient mouths of their feline majesties. The forms and general style of these two gargoyles would indicate that they belong to the fifteenth century. Similar ones are seen among the later additions to the Cathedral of Nevers. Another of these gargoyles is a representation of an animal which for want of a better term we will call a griffin, although his claws are not birdlike. With a very small head, extraordinarily long neck, and attenuated body, he manages nevertheless to wear an expression of ferocity truly appalling, and seems to have just looked up from a banquet upon a human head which he holds under his feet. Gargoyles not unlike this griffin are seen around the tower of the Cathedral of Chartres. The fourth is a most unseemly monster, resembling an ape more

than anything else, and inextricably mixed up with a devil whose head and lower extremities protrude beneath him. Such conceptions as this last were known especially towards the end of the thirteenth century in France.

M. McL.

**JUBILEE PLAQUE.**—By the gift of Mr. Franklin B. Lord of this city, the Museum acquires a replica of the famous jubilee plaque of Queen Victoria made by the late Anton Scharff, the noted medallist of Vienna. The plaque shows the face of the Queen at the date of her coronation, and also her face after a reign of fifty years. This replica possesses special interest because it was cast under the supervision of the artist. It is also interesting to recall that the plaque was selected and adopted in a competition with English and French artists.



FLEMISH BOBBIN LACE

**THE CARY COLLECTION OF LACE.**—Notable among the recent accessions are the rare antique laces, in all seventeen pieces, bequeathed by Mrs. Hamilton W. Cary. This munificent gift comprises not only examples that illustrate the best period of the art of lace making in Italy, France and Belgium, but adds to the Museum collection several specimens of historic interest.

One of the finest pieces in this rich col-

lection is an exceptional flounce of Point de France, twenty-five inches in depth and some three yards in length. This is especially welcome, as the Museum has heretofore owned no rare specimen of this lace. The design, with its pavilion and sheaf of wheat, suggests the decorative work of Bérain, designer to Louis XIV., although the frequently recurring bow-knot, heart and broken scrolls, with the



oak leaf in the edge, are more of the time of Louis XVI., when the Trianon motifs were much in vogue in designs for lace and textiles.

Another flounce of Flemish bobbin lace, shown in the illustration, is rich in historic interest. This specimen is said by Blackborne, the English collector, to have been made for Elizabeth Christine of Brunswick, wife of Charles VI., Emperor of Austria, at the time of his inauguration as Duke of Brabant in 1718. The design is distinctively French, having for its central motif two medallion portraits surmounted by the imperial crown of Austria beneath a draped canopy. Near the lower edge and below the medallions are two arrow-pierced hearts, and the *flamme d'amour* with groups of trophies on each side. An alternating device consists of a blazing sun over a peacock, emblems associated with Louis XIV., the *Roi soleil*. A similar standard, a heron beneath a blazing sun, was adopted by Marc Antonio Colonna, Duke of Paliano, as well as by the Duke de Guise, and appeared with his portrait in the Palais Royal.<sup>1</sup> This lace is illustrated by Mrs. Palliser<sup>2</sup> and also Seguin.<sup>3</sup>

One of the most attractive pieces is a scarf of Burano needlepoint of unusual width, and another rare example is the lace of Venetian *Point à bride pico'ée*, of charming design, as is also the lace of Venetian

needle-point with its geometric scrolls and ornaments.

A cap crown of Old Brussels, once owned by Queen Charlotte, wife of George III., is an exquisite bit of bobbin work, but is excelled in delicacy by a barbe of the same lace that is wonderful in technique, the *œil de perdrix*, or star-like device scattered through the pattern being of marvelous beauty. A barbe of *Point de Venise à réseau*, a rare example of needle-point, is a most valuable acquisition, very few specimens of this work being now available.

Two deep flounces of *Point de Milan* and a *berthe* of the same are a great addition to the Museum collection, and much finer than any specimens of the kind heretofore exhibited.

The two remaining pieces have, like the others, each of them a distinctive charm that impels the attention of even the untrained eye—one, a dainty cape of Flemish bobbin lace of the early seventeenth century, and the other the unusual band of tape-lace insertion of the same period. This is splendid in design, being, like all of the early lace, geometric, the Persian sun alternating with a five-lobed ornament in two circular repeats of conventional scrolls, the pattern held together with short *brides* or bars.

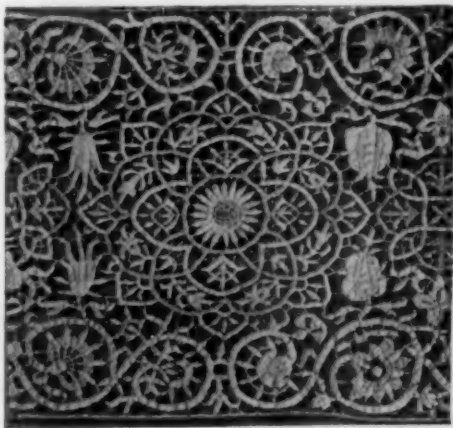
The collection will, after January 1st, be placed in a central case in Gallery 33, where it is hoped it will prove an incentive to other friends of the Museum to be equally generous.

F. M.

<sup>1</sup> Historic Devices, Badges and War-cries. Mrs. Bury Palliser, p. 77.

<sup>2</sup> A History of Lace. Mrs. Bury Palliser, p. 210.

<sup>3</sup> La Dentelle, Joseph Seguin, Pl. vii.



NORTH ITALIAN GUIPURE LACE

## NOTES

**ATTENDANCE.**—The following table shows the number of visitors to the Museum during the month of October of this year and last year. It will be seen that this year's attendance fell 12,778 below that of last year, and the reasons for the decrease are found in the prevailing bad weather, and the fact that there were only four Sundays in the month, when, as a reference to the table will show, the greater part of the whole loss occurred.

1906	1905
18 Free days... 27,981	17..... 27,750
9 Evenings... 1,840	9..... 2,793
4 Sundays... 23,897	5..... 36,140
9 Pay days. . 3,412	9..... 3,225
57,130	69,908

**THE LIBRARY.**—The additions to the Library during the past month were as follows:

By purchase..... 218 vols.  
By presentation..... 26 vols.

The names of the donors are: American Numismatic and Archaeological Society; Anonymous; Art Association of Montreal; Boston Museum of Fine Arts; Mr. John H. Buck; Carnegie Library, Pittsburgh, Pa.; Mr. Paul Chevallier; County Borough of Warrington, England; Rev. Francis M. Galpin, M.A.; Dr. Daniel A. Huebsch; Messrs. Frederik Muller & Co.; Mr. Martinus Nyhoff; Mr. Leonard E. Opdycke; Dr. Luigi Roversi; and the R. Pinacoteca di Brera in Milano, Italy.

The attendance during the month was 126.

## COMPLETE LIST OF ACCESSIONS

OCTOBER 22 TO NOVEMBER 28, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian .....	*Collection of Egyptian antiquities .....	Gift of Miss C. W. Neville and Miss Cardwell.
	†Two wax figures of genii of the dead...	Gift of Mrs. H. R. Chamberlain.
	†Hand of a mummy .....	Gift of Miss M. J. Moffatt.
	*Painted wooden head .....	Gift of Mr. & Mrs. Robert W. deForest.
ARCHITECTURE—French .....	†Four Gothic stone water spouts .....	Purchase
CLOCKS—American .....	*Hall clock .....	Gift of Mrs. Mary D. Kingsland.
COINS—American .....	†Half penny, marked "Washington, President" .....	Gift of Mr. & Mrs. Frederick S. Wait.
COINS—Roman .....	†One bronze coin .....	Gift of Mr. W. J. Baer.
DRAWINGS—British School...	†Eight drawings .....	Purchase.
DRAWINGS—Dutch School...	†Twelve drawings .....	Purchase.
DRAWINGS—Flemish School...	†Two drawings .....	Purchase.
DRAWINGS—French School...	†Five drawings .....	Purchase.
DRAWINGS—German School...	†One drawing .....	Purchase.
DRAWINGS—Italian School...	†Ten drawings .....	Purchase.
LACES .....	†Seventeen pieces of Italian, French and Flemish lace. ....	Gift of Mr. Hamilton W. Cary in memory of Mrs. Cary.
MEDALS—American .....	† Bronze medal struck in commemoration of the two hundredth anniversary of the birth of Benjamin Franklin .....	Gift of President Theodore Roosevelt.
MEDALS—English .....	†Jubilee medal of Queen Victoria, made by Scharff. ....	Gift of Mr. Franklin B. Lord.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I. Room 3).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METAL WORK—German . . .	†Universal sun-dial with ball and socket movement, late 18th Century, maker, J. Fischers . . . . .	Gift of Mrs. Stephen D. Tucker.
PAINTINGS—English . . . . .	*The Cock Fight, by Arthur Melville . .	Gift of Mrs. Melville.
PAINTINGS—Italian School . .	†Madonna Enthroned, by Pesellino . . .	Gift of Mr. G. Brauer.
	*Madonna and Child, ascribed to Pisanello . . . . .	Gift of Baron Lazzaroni.
PARALLAX STEREOGRAM . . . .	†Paradise, by Giovanni di Paolo . . . . .	Purchase.
	†Death Mask of George Washington . . .	Gift of The Ives Process Co.
SCULPTURE—American . . . . .	†Bronze, Dog with bone, by A. P. Proctor	Purchase.
(Floor II., Room I)	Bronzes, Sun Vow, and Primitive Chant, by H. A. MacNeil . . . . .	Purchase.
TEXTILES—Norwegian . . . . .	†Hand-made textile for back of chair . .	Purchase.
TEXTILES—Persian . . . . .	†Two fragments of Old Persian textiles, 16th Century . . . . .	Purchase.

## LIST OF LOANS

OCTOBER 22 TO NOVEMBER 28, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian . . . . .	Three Ushabti figures; one model of wooden yoke with two copper buckets from Tomb of Ua and Tua; one silver statuette of a woman . . . . .	Lent by Mr. Theodore M. Davis.
(Floor II., Room 32)		Lent by Mr. James Loeb.
ANTIQUITIES—Greek . . . . .	*Two ancient bronze tripods . . . . .	Lent by Mr. Junius Morgan.
	*Terra-cotta kylix . . . . .	
CERAMICS—Chinese . . . . .	*Forty-three porcelain objects . . . . .	Lent by Mr. J. Pierpont Morgan.
CERAMICS—Italian . . . . .	*Large terra-cotta relief by one of the Della Robbias . . . . .	Lent by Mr. Junius Morgan.
PAINTINGS—American . . . . .	*George Washington, by Gilbert Stuart	Lent by Mr. Samuel P. Avery.
PAINTINGS—Dutch School . . .	A Sybil, by Rembrandt . . . . .	Lent by Mr. Theodore M. Davis.
(Floor II., Room 24)		
PAINTINGS—French School . . .	Two landscapes, by Claude Monet and one landscape by Isabey . . . . .	Lent by Miss Mary Appleton.
(Floor II., Room 20)		
SILVER—American . . . . .	Gravy spoon, marked "Hurd" . . . . .	Lent by Mr. Edward Robinson.
(Floor II., Room I.)		
TEXTILES—CHINESE . . . . .	*Framed tapestry of a Chinese woman.	Lent by Mr. Stephen C. Clark.

\*Not yet placed on exhibition

†Recent Accessions Room (Floor I. Room 3)

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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Published monthly, under the direction of the Secretary.

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Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufacturers and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

President	J. PIERPONT MORGAN
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### MEMBERSHIP

CLASSES.	
BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
FELLOWSHIP MEMBERS who pay an annual contribution of . . . . .	100
SUSTAINING MEMBERS, who pay an annual contribution of . . . . .	25
ANNUAL MEMBERS, who pay an annual contribution of . . . . .	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets

to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5:30 P. M. Mondays and Fridays from 8-10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5:30 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays.

### THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

### CATALOGUES

The catalogues of the Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

	Carbonettes	Silver
Size measuring 8 x 10 inches,	\$ .40	\$ .30
Size measuring 10 x 12 inches,	.75	.40
Size measuring 11 x 14 inches,	.90	.50
Size measuring 18 x 22 inches,	3.00	

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.



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